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Erik af Klint

Confidential

Hilma af Klint and her work.

A short biography accompanied by a historical account of the creation and care of the work.

Hilma af Klint was born on Karlberg on October 26, 1862. She was the daughter of Commander Fredrik Victor af Klint and his wife Mathilda Sontag.

Hilma spent her early childhood on Karlberg, where her father was a teacher of the sea cadets. He was an unassuming and noble man, who esteemed work highly and harbored an aversion to flair and luxury. He loved nature and played the violin. In his later years, he devoted himself to mathematical studies and miniature carpentry. Her mother was a practical and energetic person of Finnish descent. She was the dominant figure in the family and managed the home and children with a firm hand. Besides Hilma, Victor and Mathilda af Klint had four children, two of whom reached maturity, their son Gustaf (my father), who, like his father, became a naval officer, and their daughter Ida, who was a member of the High Church and married engineer Knut Haverman of Stocksund.

In the summers, when the father sailed with the cadets, the family lived in a small cottage at Tofta farm on Adelsö in Mälaren. Tofta, like the nearby property Hammora, belonged to the family and had been acquired by Hilma's grandfather in the early 19th century. Several relatives lived at Hammora, and the interaction between Tofta and Hammora was lively. In this idyllic environment, Hilma came into close contact with nature at an early age.

When Hilma was 10 years old, the family moved from Karlberg to Stockholm and settled on Norrtullsgatan and later on Badstugatan (now Sveavägen). The parents were very hospitable, and relatives and friends were happy to gather in their cheerful and cozy home, where a happy and harmonious spirit prevailed. During this time, Hilma attended General School for Girls on Riddargatan.

During the years 1882 – 1887, she attended The Royal Academy of Arts, where she achieved good grades, in particular, she was considered to have a talent for drawing. At the academy, her teachers included Behm von Rosen, who must have recognized her potential. Among the companions Herta Rönnquist, Elisabet Wahring, Charlotte Wahlström, and Anna Cassel should be mentioned. With the latter Hilma formed a lasting friendship.

As a young woman, she is said to have had a crush on Dr. Helleday, but that came to nothing, as it soon became clear to her that she would never marry.

After completing the academy, Hilma painted diligently. She had her studio for many years in the building at Hamngatan 9. During the initial years, she focused mainly on landscape painting, but around the turn of the century, she increasingly focused on portraiture. Her works were exhibited at Blanch in the early 20th century and she sold several good pieces. Among more notable portraits include Governor Ulrich, professor Gösta Forsell's mother,

Countess Emelie Piper (Löfstad Castle) and professor Lundén (Norrland nation, Uppsala). Additionally, she painted several family portraits.

Her father died in Tofta in 1898, Hilma and her family moved the following year with her mother to Brahegatan 52, where they lived until 1918. The summers were spent on Adelsö until 1907. The following fall, her mother suffered from an eye disease that left her completely blind. Her mother's blindness greatly affected Hilma's life. She was now tied to caring for her mother, which took up a great deal of her time. Nurturing her mother became a task for which she sacrificed her freedom and her independence. In July 1908, to be constantly available, Hilma moved from her studio and established herself in a small modest room on the lower floor of the house at Brahegatan 52.

Hilma was a small, slender woman with an upright posture and lively movements. She had a chiseled face, light blue eyes with a clear, intense gaze and a defiant smile. She was open, alert, and interested in events unfolding around her. Independent, dignified, and strong-willed, she walked with confidence along her chosen path in life. There was no trace of sentimentality, fantasy or weakness in her demeanor. On the contrary, she was steadfast and composed. In her way of life she was vegetarian and ascetic, placing great demands on herself, aware that she possessed strong spiritual powers within herself, which would shape her life and make her suitable for higher tasks. She herself says about this: "I am so small, I am so insignificant, but within me such a power wells up that I must move forward". What perhaps characterized her most of all was the purity and moral highness she radiated. She says: "Life is a farce if a person does not serve the truth".

Despite her emphasis on reality, she was gifted with mediumistic talent and had contact with spiritual forces since childhood. From an early age, she had visions. She recounted how, as a little girl, she saw two coffins in her room one morning; one with a year above it and another with a different year. Both of these years, she fell seriously ill and nearly died.

She deliberated carefully before making contact with new people, and in doing so often sought the advice of higher powers. As an example, she mentioned how she once decided to approach a certain woman only if, on the way home, she found a double ear of rye, a rarity. She found several. The double ear of rye became the symbol in her bookplate.

Hilma often had premonitions about what was going to happen. In 1914, she felt intensely that something terrible was going to happen in the world: "This something, rumbled within me for the next few days before the war broke out." Or this: "A picture representation was given to me of the German nation. A statue-like figure, gigantic, began to yield and finally sank to his knees, annihilated. Behind me I saw a Russian troop on horseback, still waiting but ready to burst forth against Germany".

In 1932, she created two watercolors in the form of maps, one of northern Europe, the other of the western Mediterranean. They clearly depict the “Blitz” against London and the naval war in the Mediterranean during the Second World War (1939–45), with the Iberian Peninsula seen as untouched. She showed these to me many years before the outbreak of the war.

Hilma claimed to have the ability to make contact with the dead. She recounts how she had a connection with her brother (my father) after his death and had been her cousin Amelie's support during her “removal from the body”. She had a hard time getting Amelie to realize that she was dead and that what she now saw around her belonged to another world.

Hilma also had the ability to heal with her hands. This ability was added to her during her preparation period in 1905, when forces were poured upon her to make her fit for her coming tasks.

She seems to have entered spiritist circles in Stockholm early on. Thus, she participated in spiritistic séances during the years 1879–1882 and was a member of the Spiritist Literature Society. The spiritistic path – which is actually a shortcut, where one seeks to obtain information “in advance” for which they have not yet achieved a sufficiently high level of development – did not suit her sound and true nature. She also distanced herself from spiritism.

She belonged to the Edelweiss Society in the years 1896–1897. Whether she also belonged to the Rosicrucians is not known, but it is likely that she had contact with this movement. She always wore a silver cross with a rose within a circle engraved in the center of the cross. Mediumistic records exist from the spring of 1892 until 1903. In this context, “The Friday Group, T.F.” also called “The Five” is mentioned. Perhaps it forms the core of the group of women who later came to stand by her side as she executed her occult paintings, “The Five” seems to have made use of the altar, the cross and the triangle at their gatherings. Furthermore, she belonged to the Theosophical Society, studied Blavatsky, and attended the congress in Stockholm in June 1913. Later, after she came into contact with Rudolf Steiner, she also became a member of the Anthroposophical Society in Stockholm.

The first predictions about the execution of astral paintings were given to Hilma in 1904 through “Ananda”. In late summer of 1905, she received a promise to be prepared to deliver a message. The names “Amaliel”, “Ester” and “Georg” were mentioned. She was promised to work in the service of the mysteries and to help build “The new building”, also called “The Temple”. But first she must undergo a refinement. It was said by “Amaliel”: “Blindness you shall be struck with. Deny yourself you shall do, because your pride shall be broken. You shall stumble because You will be tested on your own weakness. A shouting voice You Shall become, but before that You shall be broken into dust”.

She was now undergoing a severe crisis. During this she realized that something very special was requested of her. On her direct question, if her work should be placed in the field of painting, the answer was: yes. She was said to be suitable for the task, as her development in many ways was similar to the vestals of past times.

“Sent by high spirits am I, Amaliel, to lead You, especially Hilma through Gidro”, She says: “Amaliel offered me a job and I answered instantly: yes. This became the great work, which I performed in my life”.

It was desired that she would give "Amaliel" one year for this work and during that year she has to give up her regular work completely. The paintings, which she would perform, were called "drawings to the Temple". "You shall proclaim a new philosophy and become a subject in the new kingdom yourself. Your efforts will bear fruit.".

So she began her great work in May 1907.

Some preparatory work and drawings for the first series, Series WU or "The Rose", had however been started earlier.

Group 1, called "The first 26 small" (No. 1 – 26) was started thus already on 11/7 1906, and

Group 2, "An intermediate series" (No. 27 – 34) on 1/18 1907.

Group 3, named "The First Great Series" (No. 38 – 47) began with three preparatory studies or preliminary works, namely "The Nun" (No. 35) and two landscape paintings "Evening Peace" (No. 36) and "Sunrise" (No. 37). These were carried out in May 1907.

During May, she then painted the first four associated figure paintings WU Series, Group 3. She says this: "Inside me I read their size (1.58 x 1.14 cm). Over the easel I saw a sign of Jupiter (♃) which was strongly illuminated and appeared for several seconds.
After that, the work immediately began, which took place in such a way that the pictures were painted by me directly, without previous drawing and with great power. I had no idea what the pictures would portray and yet I worked quickly and surely without changing a brush stroke. Six days were used for each and I was told to not let the pictures be seen by other people. - - - After 24 joyful working days, the four paintings were completed. Every day I worked about four hours". When the four paintings were finished it was said to her: "Seven months remain for you to produce, through mediumistic means, what we wish to bring down as light for humanity". The WU paintings, 10 pieces, were finished on Christmas Eve 1907. "Ester" and "Theosophus" helped her. "Theosophus" was said to guide her hand. Behind them "Amaliel".

At the beginning of October 1907, preparations began for Group 4 "The 10 Largest", (No. 102 – lll). "Each picture would need four days to be performed, the Mahatmas fixed the dimensions at 24 x 32 dm."

After Group 4, Group 5 and Group 6 were performed, which together were called WUS or "The Seven Star" and "Sic transit gloria mundi".

Group 5 (No. 48 – 68) was carried out in January – February 1908 in three stages: 7 pictures every day, 7 days apart, then again 7 pictures, 7 days apart, then the last 7.

Group 6 (No. 69 – 84) was carried out February – April 1908.

Then the Series US was added, consisting of Groups 7 and 8.

Group 7 (No. 85 – 101) was painted in March – April 1908.
Preparatory work for Group 8 (No. 119 – 125) was carried out April – May 1912.

Preliminary study for Group 8 “A Female Series” (No, 112 – 118)
added in October 1912.

Group 8 (No. 126 – 132) was painted September – December 1913.

Series W or “Tree of Knowledge” (Group 9) consisting of 8 watercolors, a notebook and an introduction in oil (No. 133 – 139, 140 and 141) were carried out June 1913 – July 1915.

“A Male Series” (No. 142 – 148) was added in 1915.

Series SUW and UW, consisting of

Group SUW or “The Swan” (No. 149 – 172) was added in October 1914 – March 1915.

Group UW or “The Dove” (No. 173 – 186) was added in the spring of 1915.

Series 10 or “Altarpieces” (No. 187 – 189 along with details for these at No. 190 – 192) finally constitutes a summary of the images created so far. These were executed October – December 1915.

A painting in oil (No. 193) forms the conclusion. It is named “Human Chastity” and depicts a young woman in an oval. She holds between her hands a heart of gold. On the back of the picture there is the text: “This image belongs as a conclusion to the entire work”. It is not dated, but was probably painted in December 1915.

The decision to undertake the task at hand was serious enough. It actually meant that she had to give up her artistic career and dedicate her entire life to this one goal: to complete her 'work'. Thus, the work became central to her life. All other things, lifestyle, friends, interests, finances, everything was subordinated and was judged according to the yardstick: was it beneficial to the work or not. How she could exist is a mystery.

When Hilma undertook the task, “one year for Amaliel” was wished. It became May 1907 – April 1908. During this year she performed in the capacity of medium for her commissioners a total of 111 images - a completely incredible work performance. After that there was a pause of no less than four years, until April 1912. Then she continues the work, finishes the previously started US Series and performs the W Series (Tree of Knowledge), A Male Series, the Series SUW (The Swan) and UW (The Dove), Series 10 (Altarpieces) and the final painting (Human Chastity) This is 81 images in 3 3/4 years or an average of 21 images per year. The pace of work was thus significantly slower during the later period than during the earlier one. For example, the nine paintings in Series W took two whole years to complete.

That her commissioners led the hand, when she performed the former part of the work, seems undeniable. But already towards the end of this time she learns that a very significant rearrangement of the teaching must take place. She will no longer need help in this immediate mediumistic way but through the spoken word, which her friends will help her write down. The last part of the work, influenced by the four (Gregor, Amaliel, Ananda and Georg), had been received through the etheric body. Now the intention was that she would receive it through the astral body. In the previous case she had been “idle”, Now she would become “active”.

It is a given that this reorganization of the way of working came to be very highly demanding on herself. She must undergo a development up to a higher level, which surely required difficult concentration and meditation exercises and took time. This seems to be a perfectly natural explanation for the four-year break in work. Another explanation could also be that her commissioners simply did not consider the time ripe for further teaching.

It should also be noted that during these four years she met Rudolf Steiner. The first time this seems to have happened was in March 1908, probably in Lund, later also in 1910 in Malmö and 1914 in Norrköping. She becomes deeply moved by his preaching and is from this time to a great extent influenced by the world of ideas of Anthroposophy.

After the four-year hiatus and all that it entailed in terms of inner struggle and development, a completely new period of her life now begins. She again becomes the bearer of mediumistic commands but they are presented to her as words or as pictures. No one moves the hand. In the spring of 1912, she continued her work and completed the assigned task up to the concluding painting “Human Chastity”. Now it is she herself, who actively works, assisted by her friends, who help her with records of what she spiritually experiences and communicates. The way of working explains the lower work rate.

With the completion of the “assignment”, however, her occult work is not finished. She now appears to have been captivated by her newly acquired ability to gaze into the astral world. Through self-employment but also in close collaboration with the spiritual beings she has come to know during the “assignment”, she continues her paintings already in the spring of 1916. They are now most likely to be regarded as studies on the astral plane and differ in content and execution quite significantly from the images that are to be attributed to “the work for Amaliel”. With a few exceptions, they are executed as watercolors or pencil drawings, while the former are primarily oil paintings. They are also considerably smaller in size. The number is enormous.

After some preliminary pictures in the early summer of 1916, she executed the first series called “Parsifal” in the fall of 1916. It consists of 148 watercolors in which she, among other things, attempts to depict a development through a series of images. In 1917, three series were added with a total of 63 images. She now increasingly begins to consciously study on the astral plane the “Ideas” behind phenomena on the material plane. Then follows studies of human organs and characteristics, of peoples, cultures and ages, of animals and plants, cereals, mosses, lichens and fungi, of minerals, metals and precious stones, of angels and devils. At times, she creates pure color studies, often of great beauty, and frequently with human figures or forms of animals, shells, and mollusks glimpsed or suggested in the composition. She complains that the astral world is in constant and lively motion and that it is difficult to capture and grasp a motif.

Thus she performs series after series. Sometimes these series consist of a few images but often the number is significant. As she enters the 1930s, it was more about annual productions than series. Total number of images, which are to be attributed to this later part of her production, amounts to a respectable number out of 793 pieces. Added to this are the 192 images, which are included in “the work for Amaliel”, her production of numbered occult images amounts to 985 pieces. To this must be added an unknown number of images about flowers, mosses and lichens, which she donated to the Goethean archive (Switzerland) during one of her visits down there. The last dated pictures are from the summer of 1941.

Alongside this artistic occult work, Hilma made extensive notes about the different images and the thoughts and mediumistic experiences she had in connection with the work. Her writings can be divided into the following series:

notebooks	22 pcs
books No. 1 – 58	31 “
a soul study	5 “
the books No. I – LVI	56 “
the blue books	10 “
	124 pcs

The notebooks contain both notes and sketches for the various paintings, as well as certain mediumistic notes and experiences. The former were often created simultaneously with the images. Among the latter must be mentioned “Symbolic Drawings and Words” from 1905, “Dreams and Experiences in the Waking State” from 1914 and “Mediumistic Records” from 1917 – 1918.

Books No. 1 – 58 form a kind of mediumistic diary records, often illustrated with drawings, continuously written in the years 1905 - 1920.

A soul study comprises five volumes on a total of 2,058 typewritten pages in A4 format. It constitutes a study of the life of the soul, mediumistically dictated by Hilma and recorded by the doctor Anna Ljungberg in the years 1917 – 1918. It is available in two editions.

Books No. I – LVI contain Hilma's records of “thoughts” and “visions” concerning a very large number of objects or subjects. The total number of pages is 7,222. The books are signed the years 1922 – 1944. The last notes are from 10/9 1944. She died on 10/21.

The blue books are in blue bound albums with photographic reproductions of the images No. 1 – 188, some information about these as well as Rudolf Steiner's statements.

Hilma gathered around her a circle of women who saw in her a spiritual leader and teacher. Among them can be mentioned the baroness Emilia Giertta (Bona, Munsö) and her sister Mrs. Lallerstedt, Miss Anna Cassel and her sister Miss Lotten (Emma?) Cassel, Miss Ida Cassel (later married Öhman), Miss Westberg, Dr. Anna Ljungberg and Miss Henström. From this circle, the group of women who can most closely be regarded as Hilma’s disciples eventually got separated. Who was part of this Group cannot be said with certainty, but the following names can be tentatively mentioned: Anna Cassel, Gusten Andersson, Henström, Westberg and later Thomasine Andersson.

Around 1912, Hilma (plus a few more) bought from Emilia Giertta for SEK 4,000 the villa Furuheim by Sjöängen on Munsö, It was located on Bona Fee tail estate. Here she spent the summers in the circle of her friends. During the summer, her mother lived alternately at Furuheim or with daughter Ida in Stocksund.

As early as 1913, Hilma had come into contact with the nurse, Miss Thomasine Andersson. She later cared for her mother and followed her and Hilma to Munsö in the winter of 1918 – 1919. They then had to give up their home on Brahegatan and move to Furuheim for good. After the mother’s death in 1920, Hilma and Thomasine Andersson moved in together and

settled in Hälsingborg during the winter on Karl X Gustafs gata.They spent the summers at Furuheim, Hilma and Thomasine stayed inseparable friends for life. They eagerly studied Rudolf Steiner's lectures and writings, which was facilitated by Thomasine's command of the German language. During the years 1920 - 1930, the two ladies made no less than nine trips to the Goetheanum. Through Anthroposophy, this higher world, which she had been in such close contact with, was opened to Hilma, participating through her activities but which for her was probably quite difficult to understand. She now gets answers to many questions and a solid foundation to stand on.

During this time or perhaps even earlier, Rudolf Steiner gave a visit to the studio at Munsö. He took part in the work there, stated his opinions on the various images and explained that the work would not be understood by contemporary people but that it would be comprehensible 50 years later. It should stay in the Nordics.

As the work progressed and the number of paintings increased, it also increased the difficulties of storing it. It was finally clear for Hilma that she must get premises where the paintings could be stored and also displayed. So the idea to build a studio in the countryside took form, Emilia Giertta obtained permission for Hilma to erect this one at Furuheim on the Bona property, however on leased land. Anna Cassel, who was wealthy, provided a significant part of the capital at disposal, The rest was put together by Hilma and her poor friends. During the years 1916 – 1917, the studio building was finally constructed after many difficulties and the strong dissuasion of relatives. It was built of double board paneling in two floors. The lower consisted of a single, open studio room, the height of which was about 3.5 meters. In the middle of the room stood the chimney log with two tiled stoves, one on each side. The windows had curved arches and the entrance consisted of a double gate in the pointed arch style, which gave the impression of a church gate. A spiral staircase in one corner led up to the upper floor. This consisted of two rooms, tambour and kitchen in the interior of the rooms had wall-mounted sleeping alcoves. The furnishings were spartan. There was also an external staircase to the upper floor.

In the studio, Hilma gradually collected all the larger paintings but watercolors and writings were mainly stored in Hälsingborg, later in Lund. On the top floor hung some things from her academy days as well as "A Female Series" and "A Male Series". Other oil paintings was stored on the bottom floor. On the walls around the big one the studio room hung the preparatory studies and the Series WU (The Rose) and WUS (The Seven Star). Groups SUW (Swan) and UW (Dove) hung on a stand outside the room. Group 4 (The 10 Largest) was set up on vertical rollers around supporting columns,

Around 1935 Hilma and Thomasine moved to Lund, where winter the climate was considered milder, and settled on Grönegatan, after Thomasines death in 1940, Hilma moved to Spolegatan 3 A, where she lived alone in a small apartment with two rooms and a kitchenette. She was now becoming old and weak. The annual summer trips to Munsö became difficult. She therefore finally decided to move up to the Stockholm area.

So, at the end of her life, she came to team up with her cousin, Miss Hedvig af Klint, who owned a villa near Ösby, Djursholm, Hilma moved here in August 1944, This move exceeded her strength. She was greatly impaired but nevertheless sought to complete her work. During a visit to Stockholm, she accidentally fell off a bus and injured her head and one arm. After this, her strength diminished more and more and on October 21, 1944 she fell asleep peacefully in her new home, surrounded by her cousin Hedvig, niece Elsa and me, nephew.

The burial took place in the crematorium at the Northern Cemetery. Her urn was buried in the father's family grave at Galärvarvskyrkogården.

Hilma af Klint's work is inspired by higher powers. This is repeatedly emphasized in her writings. It is intended to form “Sketches for the new Temple,” or, expressed in another way, to a renewed and deepened understanding of religion. In this regard it is close to Anthroposophy and can perhaps only be truly understood in connection with this. The work is also intended to be a witness of humans being able to cooperate with non-earthly beings and that great work can be accomplished, which is not possible with only ordinary human power. To convey a message like this is required of course a person who has reached far in knowledge and moral purity. One such person was Hilma. She was a personality, who really put these high principles into practice in her life. The greatest thing in her work is precisely this tremendous purity and conscious moral attitude, which is evident from the study of her writings.

During my childhood Hilma and I were good friends. I often went and greeted her & my blind grandmother. I was aware then that Aunt Hilma was doing strange paintings, which you weren't allowed to look at. Then I went to sea and our ways parted. In late autumn 1928 my ship came to Hälsingborg and I visited Aunt Hilma, who then first introduced me to her work and showed me some of the watercolors. After that it would be ten years before she trusted me more. Then she called me and on 8/20, 1938 she showed me all of the paintings in the studio at Munsö. After this we saw each other more often. Many nights, we sat together and she talked about her work and its future. She had been promised to help build the new “Temple”. Even if she understood the temple in a spiritual sense, it occurred to her however, that she would build some kind of temple building for her work. It would, she thought, be erected in circles, where each series could be assembled separately and the visitor could be taken from hall to hall through the various stages of development towards the center of the building, where the future would meet. Her thought was that this building should be located on the island of Ven. She had already presented these plans to Rudolf Steiner in 1914, who however, kindly but firmly dissuaded her, saying that his own Goetheanum should be completed first. However, she did not let go of the idea of a temple building and asked me to consider the possibility of building one on Tofta Holmar in Mälaren. She had then asked herself if the work could not come to the Goetheanum. When it didn't work she had asked the Anthroposophical Society in Stockholm. They too said no. She became - now 80 years old - increasingly worried about the future of the work. Finally she asked me if I couldn't take care of it after her death. I was horrified and explained how totally unworthy and unfit I was for this task. When the will broke she had bequeathed the entire work to me.

Wasn't this peculiar! She knew within herself that she was delivering a message to humanity from a higher realm. And yet no one wished to receive it. One cannot help but think of how Christ's message was once received by humankind.

I shall mention two notes here, which relate to the future of the work.

The first is this: “On 10/26, 1906 I was told that I at the end of this time would have a successor in a young close relative. He would follow in my footsteps and I had to instill faith in him. He loves the imagery of angels. First he becomes a caged bird, then he becomes free, happy and selfless”.

The second is as follows: “Kramfors on September 6 (1934?) in the morning. Send

Hilma this greeting! As the evening of her life approaches, good hands will take care of her life's work. When it has to be brought forth in the light, it shall give light! Her great loyalty to her great task shall receive a glorious reward. Those who are her leaders will protect her life's work, which is also precious to them.

Lucie Backman heard this through a voice and wrote it down"

Hilma adds: "It was an answer to what I myself perceived within me on 8/20, 1934".

Because my service then, when the will was opened, in the Second World War final stage, prevented me from taking care of Hilma's paintings and the trustee at Bona at the same time informed me that the studio building was to be removed within three months, I found myself in an impossible situation. Then the Anthroposophist, the crafts teacher, Olof Sundström appeared and asked to help me. He had met Hilma a year earlier and had seen the work. He came now as sent by higher powers. And this extraordinary man and later my good friend, settled himself in the studio, marked up and cataloged the entire work and finally packed it all away in purposeful storage boxes. These were put up in my attic in Stockholm.

I did not have the opportunity at this time to undertake the work. In addition, Hilma had stated that the work was not allowed to be shown to outsiders. Standing for a period of 20 years after her death, i.e. not before 1964. In 1966 I was to retire. I therefore decided not to myself do something about it until after my retirement.

On the other hand, I asked Sundström, who was well-versed in Anthroposophy, to prepare a study of Hilma af Klint's work. He started with this, went through her writings and made excerpts, arranged a small exhibition of watercolors and gave some lectures for Anthroposophists. He never got further. The circumstances meant that he moved to Finland and eventually ended up as a librarian and builder of the Donner Foundation's Steiner Library at Turku Academy. Here he died on 6/4, 1962. Again I was alone with Hilma's work.

Then on 11/19, 1962, the professor of religious history appeared at Uppsala University, Carl-Martin Edsman. He had met Sundström in Turku and became interested in Hilma's work, which he had already heard about. Now he came to me to assure himself the work was not exposed to the risk of disappearing. I also saw an instruction in all of this from Hilma's commissioners and decided to pick up the contact.

During a visit to professor Edsman in Uppsala on 11/28, 1966 I was brought together with two of his assistants, associate professor Per Beskow and amanuensis, theology student Ragnar Alcén. I explained that now 20 years had passed since Hilma's death and now I myself had retired. I was free to show the work to outsiders and out of necessity to deal with it. I considered my task to be,

to make the work available to those who seek spiritual knowledge or who can contribute to the work in the future fulfilling the mission that Hilma's commissioners intended for it.

to watch over that the work only comes into such hands, where an incorruptible stance is upheld and misuse is prevented, as well as

to find a final storage location.

In addition to the spiritual utilization for which it is intended, I understand a purely scientific interest in the work and do not consider myself prevented, to also make it available for research.

In order to spread awareness of the work to a wider circle, talks should be given and exhibitions arranged within closed groups. It is hoped that this will lead to suggestions regarding the work's utilization and final storage location. A first practical measure would be to photograph all the images and produce slides. It was decided to apply for a grant for the photography from the Donner Foundation. One such was also obtained through benevolent accommodation by the Foundation.

The photography was carried out in the Anthroposophical Society's hall in Stockholm during the period 6/14 – 6/16, 1967 by the photographer Gösta Kilvén in Uppsala. Three sets of color images were produced. A set of color pictures together with a copy of Olof Sundström's catalog was handed over to each:

The Institute for the History of Religion at Uppsala University, professor Edsman, and

The Donner Foundation's Steiner Library at Turku Academy.

I myself have the third copy and the catalog in my possession.

Ragnar Alcén declared that he wanted to study the work from a scientific point of view and write a thesis on the same. I assisted this. In the fall of 1967, he began this work, which will probably be his licentiate thesis.

Photographer Sven Sandegren from Uppsala assisted in the photography; he seems to be mediumistically gifted and deeply involved in the occult things. He suggested that the storage boxes after the photo shoot would not be put up in my attic again, where they would stand useless, but taken to Uppsala and made available in his residence for Alcén. This was also assisted by me and on 16/8, 1967 was transported all the boxes except box V to Uppsala and deposited with Sandegren, Luthagsplan 18.